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MAY 1956

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GREAT ORGAN (Unenclosed)

Quintaton	16'	61 pipes
Diapason	8'	61 pipes
Bourdon	8'	61 pipes
Gemshorn	8'	61 pipes
Octave	4'	61 pipes
Twelfth	2-2/3'	61 pipes
Fifteenth	2'	61 pipes
Furniture	III Rks	183 pipes
Bombarde (from Choir)	8'	

SWELL ORGAN

Rohrgedeckt	16'	12 pipes
Rohrflöte	8'	61 pipes
Viole de Gambe	8'	61 pipes
Viole Celeste	8'	61 pipes
Principal	4'	61 pipes
Flute Harmonique	4'	61 pipes
Plein Jeu	III Rks	183 pipes
Bassoon (1/2 length)	16'	61 pipes
Trompette	8'	61 pipes
Clarion	4'	61 pipes
Tremulant		

CHOIR ORGAN

Lochgedeckt	8'	61 pipes
Erzähler	8'	61 pipes
Erzähler Celeste	8'	49 pipes
Nachthorn	4'	61 pipes
Nazard	2-2/3'	61 pipes
Blockflöte	2'	61 pipes
Tierce	1-3/5'	61 pipes
Schalmei	4'	61 pipes
Bombarde	8'	61 pipes
Tremulant		

PEDAL ORGAN

Contrebasse	16'	12 pipes
Bourdon	16'	32 pipes
Quintaton (from Great)	16'	
Rohrgedeckt (from Swell)	16'	
Octave	8'	32 pipes
Bourdon	8'	12 pipes
Rohrflöte (from Swell)	8'	
Quint	5-1/3'	32 pipes
Super Octave	4'	12 pipes
Bourdon	4'	12 pipes
Quint	2-2/3'	12 pipes
Octavin	2'	12 pipes
Bombarde	16'	12 pipes
Bassoon (from Swell)	16'	
Bombarde (from Choir)	8'	
Bombarde (from Choir)	4'	

GREAT ORGAN (Unenclosed)

Quintaton	16'	61 pipes
Principal	8'	61 pipes
Bourdon	8'	61 pipes
Gemshorn	8'	61 pipes
Octave	4'	61 pipes
Octave Quinte	2-2/3'	61 pipes
Super Octave	2'	61 pipes
Furniture	IV Rks	244 pipes
Chimes (from Choir)		
Tremulant		

SWELL ORGAN

Rohrflöte	8'	61 pipes
Viole de Gambe	8'	61 pipes
Viole Celeste	8'	61 pipes
Principal	4'	61 pipes
Flute Harmonique	4'	61 pipes
Octavin	2'	61 pipes
Plein Jeu	III Rks	183 pipes
Contra Fagotto	16'	61 pipes
Trompette	8'	61 pipes
Rohrschalmei	4'	61 pipes
Tremulant		

CHOIR ORGAN

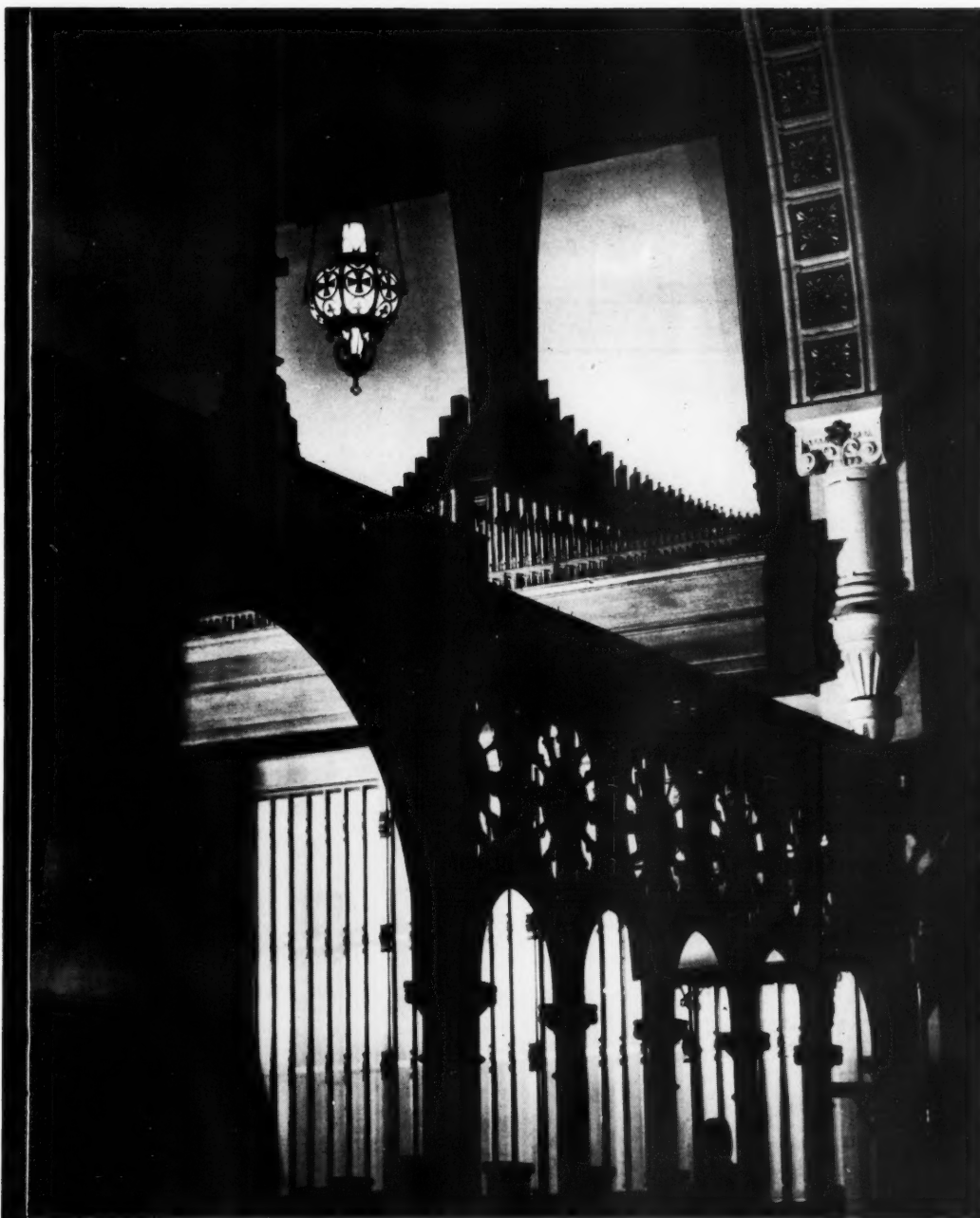
Nasongedeckt	8'	61 pipes
Erzähler	8'	61 pipes
Erzähler Celeste	8'	49 pipes
Nachthorn	4'	61 pipes
Nazard	2-2/3'	61 pipes
Blockflöte	2'	61 pipes
Tierce	1-3/5'	61 pipes
Krummhorn	8'	61 pipes
Chimes		21 bells
Tremulant		

PEDAL ORGAN

Contrebasse	16'	12 pipes
Bourdon	16'	32 pipes
Erzähler	16'	12 pipes
Quintaton (from Great)	16'	
Principal	8'	32 pipes
Bourdon	8'	12 pipes
Erzähler (from Choir)	8'	
Quinte	5-1/3'	32 pipes
Super Octave	4'	12 pipes
Bourdon	4'	12 pipes
Quint	2-2/3'	12 pipes
Octavin	2'	12 pipes
Posaune	16'	32 pipes
Contra Fagotto (from Swell)	16'	
Posaune	8'	12 pipes
Clarion	4'	12 pipes

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Editor

January 1918

Vol. 39

May 1956

No. 5

COVER

This highly unusual drawing of a tracker action organ, looking from the in-
nards towards the inside of the case, was taken from the Dom Bedos *Art of Organ*
Building, published in 1766. 141

FRONTISPIECE

Ebersmeunster 154

THE ORGAN

Compensations of Retirement. 156

Recitalists 171

Stuplists

Asbury First Methodist Church, Rochester, N. Y. 163

First Baptist Church, Rochester, N. Y. 164

First Presbyterian Church, Merchantville, N. J. 161

CHURCH MUSIC

In Praise of God. 155

REVIEWS

Choral Music. 158

Music for Organ. 158

New Recordings. 160

Recitals and Concerts. 165

COLUMNS

Church Budget. 173

Directory 174

You, the Reader 169

EDITORIALS

Amens 167

Influence 167

PICTURES

Angels 168

Asbury First Methodist Church. 163

First Baptist Church. 164

Console, *Chester A. Raymond*. 162

First Presbyterian Church. 161

Pipes, *Schantz Organ Company*. 162

Salicional and Fiddle. 166

Texture 157

PERSONALS

Clifford L. Clark. 172

Charles Dodsley Walker. 172

THE MAGAZINE OF DISTINCTION

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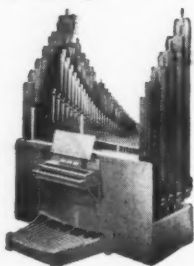
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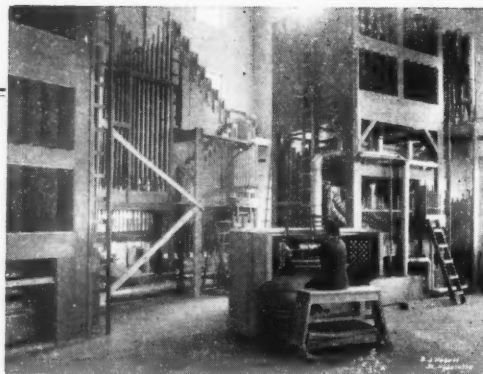
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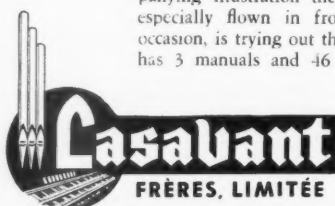
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A professor writes, "If I had had this book during the past fifteen years I've directed choirs and played the organ, I most certainly would be ten years younger than I am now." **GUIDEPOSTS FOR THE CHURCH MUSICIAN** by Paul Swarm and Val Jayne has also been called everything from "the most significant encyclopedia of church music" to "a godsend." In appreciation to those who have waited so patiently, we are offering the first 500 copies of our second edition with many corrections, improvements and additions at the original (1949) price of \$10. Afterward the price of the new edition will be \$15. If you'd like to save \$5 on the purchase of this practical manual-workbook, send your \$10 check to Bruce Hamilton, Educational Director, Church Music Foundation, Box 7, Decatur, Ill.



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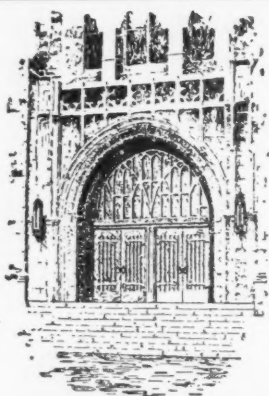
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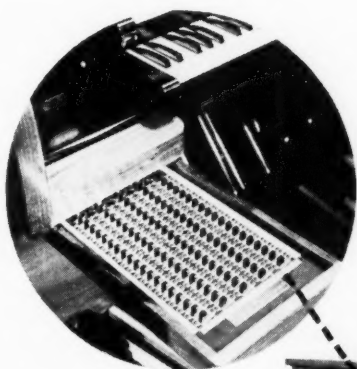
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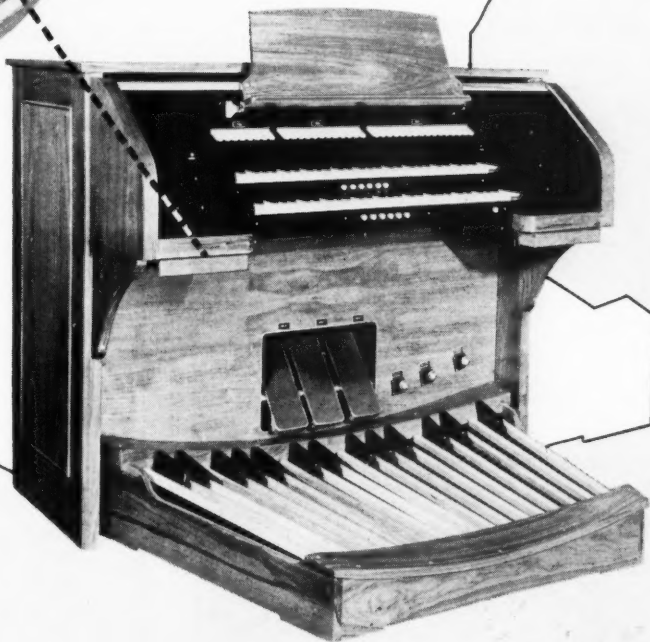
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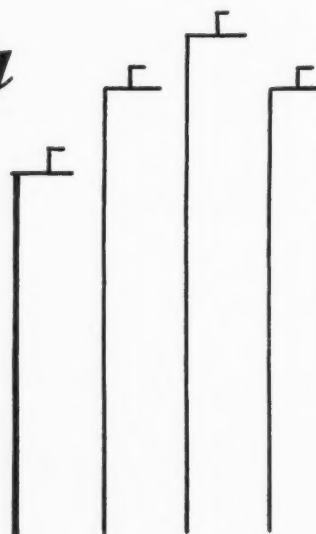
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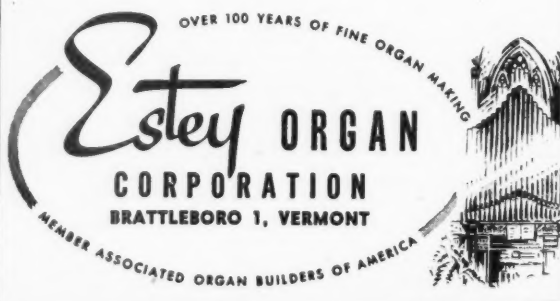
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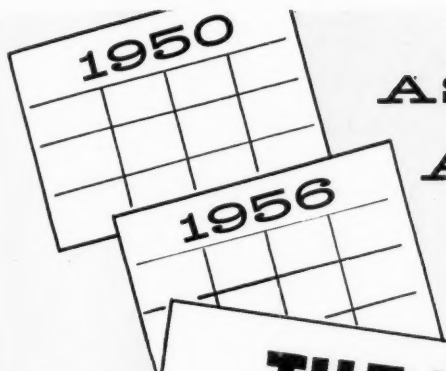
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as when originally presented

THE FACTS about electronic organ **STOPS**



Here they are !!!

The material and artistic value of the modern pipe organ is conceded to be partially due to the mechanical appointments, but in the main the true evaluation must ultimately concern the "stops."

A person who is versed in the art of organ registration can offer a relatively accurate description of the tone of a given organ merely by examining the "stop specifications." While there is the matter of acoustics and individual voicing of the various builders to be taken into consideration, the organ student can usually draw a mental picture of how a certain instrument will sound.

Unfortunately, this method cannot be applied to the electronic instrument, because the basic method of

tone production is different. Often organists, after comparing electronic organs in this way, will make the statement that they prefer a certain electronic to another, because it has a stop registration which seems more appealing. The fallacy of this method is plainly evident when one realizes that in many cases the "stop" is actually a "stop tablet" which represents only a vague change in tone quality.

SINCE THE INDIVIDUAL AND COLLECTIVE EFFECT OF THE STOPS OF AN ELECTRONIC ORGAN ARE NEVER EXACTLY THE SAME AS THOSE OF A PIPE ORGAN, THE ONLY TRUE METHOD OF EVALUATING THE ELECTRONIC INSTRUMENT IS BY LISTENING.

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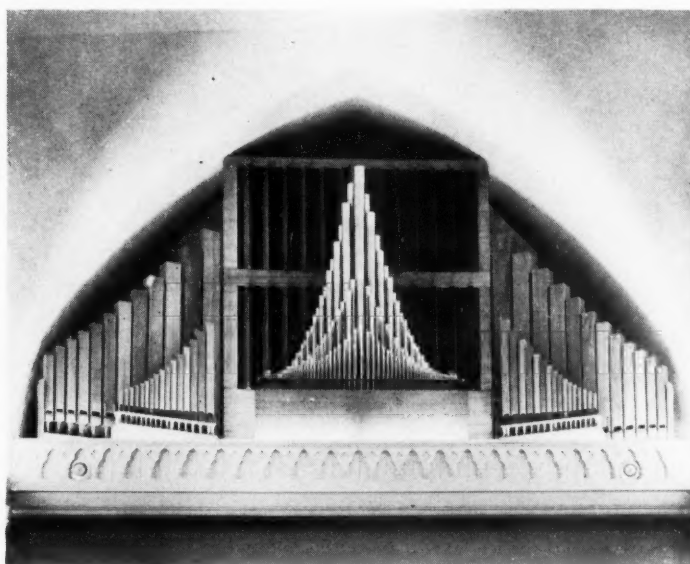
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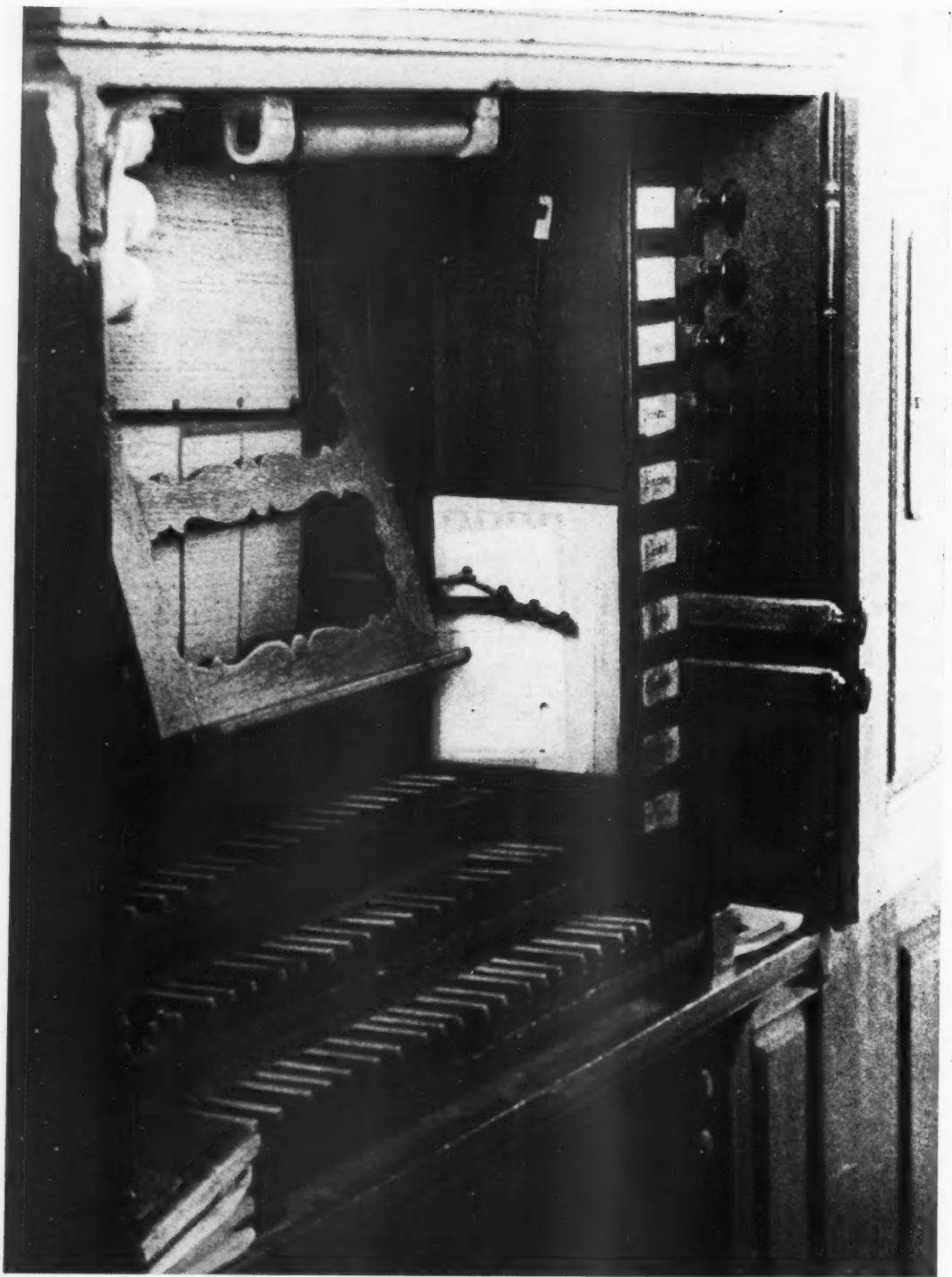
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THE AMERICAN ORGANIST, May 1956



In Praise of God

Reuel Lahmer

Director of Music
The Church of the Ascension
Pittsburgh, Pennsylvania

The author has a wide and varied background, in both the fields of church music and collegiate level music pedagogy. He was composer-in-residence in Carroll College in Wisconsin, and professor in composition in Colorado College, Colorado Springs, before assuming his duties at Ascension Church. He is the composer of numerous compositions for organ, choir, chorus, and for chamber and symphony orchestra. Unfortunately, the bulk of his works are unpublished.

WHAT WE NEED MOST is to forget self, and in the depth of our being to apprehend, to realize, to see God, and generously pour forth with all our heart and with all our soul and with all our mind our Te Deum of rapt praise.

Thee, O God, we praise;
Thee we acknowledge as Lord;
Thee, O Father eternal,
all the earth doth worship.
To Thee all angels,
To Thee the Heavens and all the Powers therein,
To Thee Cherubim and Seraphim
cry out with ceaseless voices,
Holy, Holy, Holy Lord God of Hosts:
Heaven and earth are full of the majesty
of Thy glory.

For such profound outpouring from the depths of the spirit words alone are insufficient. They need to be vitalized and intensified by that most spiritual of all the arts of self-expression, music."

These words of Canon Winfred Douglas in his fine book "Church Music in History and Practice" suggest an ideal guide for the church musician. He asks us, "To forget self," selfish desires and ends, when selecting and performing music; "to apprehend, to realize, to see God" in our actions and performances and in the music we use; "To generously pour forth" with heart, soul and mind in rehearsals, services, and in all our activities a Te Deum of rapt praise. He pictures a church musician as a devoted, humble Christian with an insight and understanding of music and an ability to convey to others the Godliness of the music which he performs and teaches.

My experience fits me best to write about point two: how we can apprehend, realize, see God, in music. It is not easy to set one's self up as judge of each piece of music we select for use. Some take the easy way out. If "so and so" performed it, it must be good; or perhaps it comes from a select list prepared by a musically respected person. I dare say a few think that if the music is published it must be worthy.

If we are to be judges of music we must fit ourselves for this task by thoroughly learning the ABC's of music: rhythm, melody and harmony. Unfortunately, a course in

so-called Music Theory does not give us all that we need. Exercises stressing rules and restrictions that normalize the use of certain musical elements during certain periods or by certain composers may be a good discipline but seldom give much insight into the music itself. What is needed is a more thorough working knowledge of music materials. Music should be made a living language. We must learn to create as well as dissect. Certainly for a church musician as much emphasis should be placed upon melody as upon harmony. Few schools have had the courage to break with tradition and discard the traditional Harmony courses for something more revealing and invigorating. But this does not prevent the average musician from making studies on his own. I would suggest a course somewhat as follows.

1. Take a hymnal and make a study of the rhythms used. Perform the rhythms apart from the melodies and ask yourself: Where are they dull? Where are they interesting? Is there too much repetition? Are the phrases parallel or contrasting, long or short? Use these basic rhythms as studies. Try to improve them. Make rhythmic studies of your own, striving for unity, interest and clarity of phrasing.

2. Do the same with melodies. Observe melodic curves, pitch climaxes, cadence points, common skips, rare skips, diatonic, chromatic and chord-wise elements. Use these melodies as studies. Improve them by altering a note here and there. Write studies of your own beginning with four and five tones and experiment with melodies in all the modes. Learn to establish a tonic tone and be able to shift it at will. Write your hymntunes, striving for unity and interest.

3. Learn to fit two melodies together working with strict and free imitation. Consult a text for the use of non-harmonic tones. Examine two-part writing as found in the works of Bach and other composers.

4. Most of the above can be done with very little background or outside help. The study of harmony may require the assistance of a text. First, a thorough knowledge of the overtone series is essential to the organist and church musician. Next learn the basic structure of chords and their different qualities. Write chord progressions paying particular attention to cadences.

The above study will begin to fit one for the examination of more complex music such as preludes, anthems, and service music. After the completion of a few months' earnest efforts, take the music you are using and examine it with the above points in mind. You will find that you have begun to make some headway toward fulfilling your responsibility as a judge of the music you use.

The next time you receive a sampling of music from the publishers, don't go to the piano to try it. Sit at your desk and examine the rhythmic, melodic, harmonic and contrapuntal elements. Judge each composition on its own merits, then check it at the piano. You may be surprised to learn that your desk judgment is as good or better than your piano judgment. With practice you can save yourself many hours of valuable time by learning to throw most of the music you receive from publishers straight into the waste paper basket. Remember: publishing houses in general are not interested in quality, but in quantity. Let us place judgment upon them by refusing

to buy the illiterate stuff they thrust upon the general market.

Finally, how can we "see God" in the music we use? What music is suitable for use in church? We are on the right course if it is our aim to point the music Godward rather than manward. An examination of the best church music will reveal that the rhythms used are generally smooth rather than angular. Repeated figures of long-short are few. The melodies are basically diatonic: major, minor, or modal. Melodies with chromaticism are generally avoided. The stateliness of triadic harmony is preferred. Series of seventh chords containing diminished or augmented intervals are rare. These general statements apply chiefly to hymns and to service music.

Preludes, postludes, and anthems would fit better the general tone of the service music if the same criteria were applied. The Choral Prelude is the best prelude music because its basic melody comes from a hymn or melody used in the main part of the service. The weaving counterpoint or other treatment is a commentary on this melodic thought.

The Hymnal 1940 (Episcopal) lists many directions for singing the hymns, such as: majestically, stately, triumphantly, joyously; with vigor, dignity, reverence, solemnity, serenity, spirit, boldly, exultation, etc. These directions make a fair list of the qualities we expect to find in church music. With the preparation suggested above, conscious of musical and spiritual qualities, let us select our church music and "pour forth with all our heart and with all our soul and with all our mind our Te Deum of rapt praise."

MEASURE OF PROGRESS

"True education makes for inequality; the inequality of individuality, the inequality of success; the glorious inequality of talent, of genius; for inequality, not mediocrity, individual superiority, not standardization, is the measure of the progress of the world."—Felix E. Schelling.

HOW TO BE STUPID

"Those who are smart enough to seek key jobs, where personality and attitude are important factors considered by the hiring agent . . ."—Life magazine, p.101, Sept.12, 1955, issue. Personality and attitude are sounding brass and a tinkling cymbal compared to competence and diligence. Get the job done, don't stand around like a crowing rooster.

COMPENSATIONS OF RETIREMENT

SOME TIME AGO I disturbed one of my friends by welcoming him to our musical NATO—NOBLE ARMY of TIRED ORGANISTS. A correspondence followed during which I suggested compensations to the order. I was reminded vividly of some of these as we sat listening to the first concert in a Festival of Music being presented by the choir of the Hollywood Methodist Church in token of affection and esteem for their brilliant and beloved organist and choir-master, Dr. Norman Soreng Wright, on his 20th anniversary in the post.

The series consisted of a recital by Carl Weinrich; a concert of choral works by contemporary composers; a concert of Javanese music called *Gamelan Usan Mas*, performed by members of the faculty and music students of U. C. L. A.; a recital by Dr. Wright with brass ensemble; and a final

concert by the Muzart String Quartet. We give the series in full—it may be of help to others who are ambitious to be of service in their communities.

My reminiscences began as we entered through Dr. Wright's study and met there Mr. Weinrich. We had not seen each other in years, and I was startled when he greeted me with, "Do you remember when we played together in Paterson?" (From here on please pardon the personal pronoun). My mind reached back through many years as I recalled the serious boy who played with great exactitude, a quality which has helped him to be the artist he is today. As we sat spellbound, hearing the now strong and stalwart figure, memory turned to him while he was studying with Lynnwood Farnam—as were White, Hawke, McCurdy, and many others; to Farnam's affection and admiration for him and his genius; also to his stepping into his master's shoes following Farnam's sudden death, carrying on that series of recitals with undiminished lustre; and finally to his coming to the fullness of stature which is his today.

As he played two of the old war horses, the Bach *D minor Toccata and Fugue*, and Liszt *Ad nos*, I remembered the other men I have heard play them: Heinroth, Bonnet, Yon, and those who are playing them today. When our recitalist dashed through the *Nine Preludes* of Milhaud (than which nothing more excreable has ever been written), I wondered what that inseparable trio, Farnam, Barnes and Dick Biggs, would have said of them. They certainly would have enjoyed, however, the *Fugue in C Sharp minor* of Honegger, and the exquisite color which Weinrich brought to it.

The recital was an unforgettable experience, made so by Carl's little reminiscent remark earlier, in the study. A large audience attended; yet like most organ recital audiences, it was remarkable for the absence of organists. Organists are people who are very partial to organ recitals—if they give them!

As I sat I thought of many friends of the past and present; of Horatio Parker and his famous comment, which I challenged and still challenge: "There is no such thing as religious music, only music set to religious text;" and I thought of that prince of men, Harvey Gaul, protesting to Deems Taylor for talking too long at an ASCAP meeting; of R. Huntington Woodman, the gallant sailor, accusing Eric DeLamarer of being an engineer because the latter had a 45-foot-long motor boat; of Harry Rowe Shelley's *bon mot* as he refused a cocktail; of old P. A. Schneckner's observation, "It is a beautiful day, and I have half an hour; I shall write a setting of 'Jesus, the very thought of Thee';" of the two Johns, Cushing and Doane, teasing Lyn Farnam at a West Point luncheon after we had fooled around Fritz Mayer's organ a few hours; of the long discussion with the said Fred Mayer, over Deagan and Mayland chimes.

On and on my mind raced. What a delightful accompaniment it made to Weinrich's glorious recital. Perhaps some day when we get a little older, we shall try to persuade others of our vintage to collect some of their experiences through the years. Perhaps, before Karg-Elert is no longer played, I, too, shall write a description of the three days spent with him at the Waldorf Astoria organ preparatory to his recital there. That should make delicious reading, especially his finding of the Post Horn switch which we had hidden beneath the keyboard frame—his childish delight in that tremendous reed under 25-inch pressure—and his use of it throughout the whole first half of the program—then of the organ mechanic's merciful cutting of the wire during the intermission.

But returning to the Festival, we shall report more of the organ and brass concert. Dr. Wright, who looks like a Viking and plays with the fire of one, has an exceptionally brilliant group of brass players to assist him. We are in for a fine experience.

W A.G.

Placement of the Organ and Choir in the New Church

BARBARA J. OWEN

AN UNUSUAL NUMBER of churches have been embarking on building of late, and no doubt many readers are presently experiencing some of the headaches which accompany such a program. One of these is the problem of where to locate the choir and the organ. All locations presently used have a drawback for every advantage, it appears. It is the intention of this article to present some of the commoner placements, with their respective advantages, drawbacks, and variations. It is up to the reader to decide which considerations are most important to his individual church. The size and type of church and music program will in no small way have influence here.

To begin with, it might be well to state a few general *diserata*:

1. Choir and organ should speak directly into the nave.
2. Organist and/or director should be in a spot which is inconspicuous, yet easily seen by the choir.
3. On no account should organ and choir be at opposite ends of the church.
4. Nothing should draw attention away from the center of worship.
5. The ideal organ chamber should be "twice as wide as it is deep, and high as it is wide."

THE DIVIDED CHANCEL

This is probably the most popular design being built today. It has much to commend it when employed properly, but it can be abused. It is most effective aesthetically in a good sized building with a high ceiling and reverberation. The smaller the church, the smaller the chancel, and the "deader" the acoustics. This creates some dangers. The chancel may become too "cluttered" looking; the sounds coming from the chancel may not be properly blended by the time they reach the congregation; the organ space may be too cramped (beware of architects who interpret "space economy" as cutting down the size of the organ space!). If the organ is to be divided, it should be spread out, in shallow, open, spaces, along every available inch of wall. [No one may forget that divided choirs and divided organs are, actually, two choirs, two organs, no matter how good the placement. Ed.] In smaller churches, it is far more desirable to place the organ on the wall behind the altar, which allows more room for the choir and gives an illusion of space. A successful adaptation for middle-size churches is to place the organ to one side of the chancel only. This is quite popular in the greater Boston area, and the First Churches of Malden and Jamaica Plain are good examples. Three factors which have a lot to do with making a divided chancel good or bad, musically, are the acoustics of the church (no padded ceilings, please), the placement of the organ console, and the openness of the organ chamber spaces.

THE GALLERY

Though many older churches have both choir and organ in

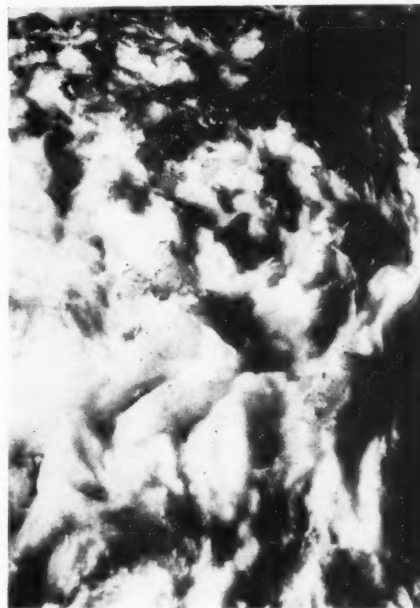
the back gallery, with excellent musical results, this plan is rarely built today. One reason is that people like to see the choir, and have it "process," and choirs themselves prefer a front position. [Insofar as the *purpose of worship* is concerned, whether or not either people or choir like to see and be seen has no value or import whatsoever. Ed.] The advantage of the back gallery is mainly an acoustical one, as it allows a better blend of organ and choir than any other plan. The organ should be allowed to stand free on all sides, and the choir should stand in front of it. The organist will be in front of both, or between them, and in a good position to hear the balance, and direct. A mistake sometimes made by churches using this plan is to cram the organ into a deep and narrow steeple recess. This is definitely to be condemned on both musical and artistic grounds. The gallery organ should be an entity. Its sound should be unimpeded, and its case a work of art. This was understood in the 19th century and is exemplified by the fine unobstructed cases in Center and South Churches, Hartford, and Center and North Churches, New Haven.

BEHIND THE ALTAR

Two versions of this are possible, though neither is widely used. If the church is a high-ceilinged one, the choir and organ may be placed in a loft above and behind the altar, though this should be designed so that the choir is invisible when seated. In a smaller church, the choir can be placed on the ground floor behind the altar, the organist hidden behind the reredos. The strongest argument against these plans is that it is extremely hard to eliminate visual distraction.

These ideas have been keyed to the central altar table, which seems at present most widespread. They also basically hold true for the central pulpit, however.

This is the second of two articles by Miss Owen, as reprinted with permission from the *Congregational Connecticut*. Readers who would like to write Miss Owen may address her at 500 Winthrop Avenue, New Haven, Conn.



Texture

Photography by Ernest White

REVIEWS

MUSIC FOR ORGAN

Bach-Bedell—"Pedal exercitum," Gm, 1p, Grand Orgue 80¢. Dr. Bedell has designed his own additions to this uncompleted pedal study by J. S. B., which no doubt will serve to excite the agility of any who are enough interested to keep their pedal department up to snuff. Recommended.

Louis Ganne—"Priere," Fm, 5p, e, Grand Orgue 80¢, being a rather pianistic piece which some organists may favor.

Karg-Elert-Bedell—"Reverie," Df, 3p, e, Grand Orgue 80¢, about which we wonder if maybe Dr. Bedell dug up in one of the composer's old copybooks. This isn't such bad stuff, especially if you insist on quietly saccharine voluntaries.

Cor Kee-Bedell—"Now thank we all our God," F, e, Grand Orgue \$1.00. A rather peculiar thing which reiterates the opening phrase so constantly as to become obvious even to the listener. Changes of key, rhythmic devices, quasi-variation form help to provide a pseudo variety for rather prosaic stuff.

Lenepveu—"Sabbath prayer," Ef, 5p, e, Grand Orgue 80¢. The composer is unknown to us but he can be placed easily in the followers-of-Vierne department, with music neither profound nor original, yet quite usable for those occasions when innocuous background mutterings are in order. We do not intend to condemn with faint praise for compositionally we've seen a deal worse.

Respighi-Bedell—"Prelude on a chorale of Bach," Bf, e, 6p, Grand Orgue 80¢. We have the feeling we've been here before, that this piece is not a new issue with this publisher. As preludes on chorales go, this is acceptable.

To sum up these issues. From any publisher's standpoint, there will, unfortunately perhaps, always be buyers for gelatinous gibberings—for pieces which are not bad music yet music not of first quality—that require no effort to learn and play. Since so many church organists are such by courtesy only (we do not condemn them in the slightest for more often than not this endeavor is not of their own choice—and many are doing a fine job), they obviously seek material which demands the least possible. Whether or no this is any compliment to God is a moot point.

Jan Bender—"Palm Sunday Processional," C, 7p, me, \$1.00, Concordia. Mr. Bender, using the familiar "All glory, laud, and honor," and directing the player's interpretation with the cue "pro organo pleno," enhances the preludial scene for this specific day in the Church Year. This is straightforward stuff with purpose, motion, good workmanship, and strength. Lucky will the organists be who have a good pedal department to allow the tune to ring out clearly. Sloppy players please ignore.

Ruth Jackson Brush—"Two Expressive Pieces," Df and Af, e, J. Fischer & Bro., \$1.00. "Canzona" and "Canticle" are expressive to say the least. Once upon a time there was a composer named Batiste. Now it's a name for a popular men's shirting. Need I say more?

Norman Coke-Jephcott—"Cathedral Procession," C, 7p, e, J. Fischer & Bro. \$1.00. You don't need reminding that this composer is an organist, writes like one. This is straightforward stuff with a certain amount of the quasi-improvisational nature somewhat typical of some English organists; but music wholly acceptable for church use—in this instance, a festival service prelude, perhaps.

Norman Coke-Jephcott—"Little Fugue on B A C H," Bf, me, 6p, J. Fischer & Bro. \$1.00. Here, for a change, is a

fugue on the letters of Bach's name which doesn't take half an hour to play nor a technical genius to make effective. This is good workmanship, will be good listening, especially if attention to directions and registrations are heeded.

Hubert Lamb—"Toccata," C, d, 9p, Valley Music Press, no price listed. Mr. Lamb, as composer, is definitely *avante garde*. The dissonance which is basic will frighten some, appal others, yet there is a purpose in it, even though you may be allergic to kingsize bites out of your eardrums. I will say that the piece has plenty of drive, might just possibly be usable on a recital, if you think the audience can take it.

Clarence Mader—"A Passiontide Fantasy," F, 5p, e, J. Fischer & Bro. 75¢. There may be some who view Passiontide as passionate, but I suspect there are more who consider it as a part of the Church Year which is fundamentally one for self-investigation and penitence—all of which has little to do with Mr. Mader's organ piece, based on a melody of J. W. Franck. There are spots which I like a lot, but I cannot escape the feeling this is something for student use, the occasional naivete of which appears to sound a bit like the birds and the bees.

Becket Williams—"Baroque Suite" (Capriccio, Aria, and Alla minuetto), e, 11p, J. Fischer & Bro. \$1.50. On precisely what grounds Mr. Williams claims this as "baroque" I'm not quite sure. Certainly, it does not follow harmonically this alleged period, neither is it on any score profound, yet the music may be considered acceptable even though the more choosy organists will more than likely think it innocuous.

Other than the Coke-Jephcott pieces there is little in the above material which excites me. Furthermore, I wonder more and more what exactly is the basis for choice of material used by publishers? As I've stated before (and probably will again), publishers like to eat, too, and apparently the more syrupy the slush the more copies are sold. Just who comes off the worst in the blame for this is not my place to judge, although I suspect all persons related to the playing and publishing of music must share alike. R.B.

CHORAL MUSIC

William A. Goldsworthy



Associated Music Publishers sends us an interesting number of anthems which should be examined as a group, since they indicate a trend of the contemporary composer (this firm dealing primarily in contemporary works).

Bernard Heiden—"Divine Poems," 30p, m, Associated \$1.00. Mr. Heiden has set three of John Donne's poems in masterly fashion for unaccompanied singing (this reviewer is stubborn and will never confuse unaccompanied with "a capella"—two different things). While modern in every sense, these are singable. The composer evidently knows something about choral singing, a preparation which is rare among our "contemporists." There are spots of austerity, spots of imagination, and there is the great blessing of closeness of parts (no wide gaps between voices). The writing is original, with keen conception of the texts and methods of interpreting them. Our only adverse criticism would be the use of hard major sevenths and ninths, and the emphasis upon them. Mr. Heiden knows how difficult it is for voices to sustain them, yet he persists in them. But let us acknowledge that without these two chords, our modernists could scarcely exist; and the honor of the group must be main-

tained. We can foresee a wide use of the "Poems" among educational groups, for they are musical even though stark in places. If this composer does not protect himself he may easily become emotional (the deadly sin of the present-day group). He does know how to write. And if he listens more and more to choral singing, we may yet convert him.

David Kraehenbeuhl—"The star song," 21p, m, Associated 75¢. This is the first and most elaborate of four Christmas choruses by Mr. Kraehenbeuhl, which are all interesting for study. A peculiar phase of all these contemporary writers is their fondness for archaic texts—as it were, baroque words with modern settings. This text is a quaint one of Robert Herrick, and we must confess the composer has set it in a sensitive and unique manner. There is not too much free rhythm, and while he uses the modernist's tools—hard sevenths, ninths, and syncopations—still he gives us bits that are quite lovely, showing that the heart and emotions are there, though definitely under control of the brain. We sometimes wonder what present-day music would be without what Camil Van Hulse meant when he said he could not write it if he taught composition. If Mr. Kraehenbeuhl would cease being clever and let his inner self take control, we would expect great things of him. This work is for good choruses only, as its worth is like the pearl of great price—only for those who seek. "Gloria in excelsis" is the second of the group, price 20¢. This is a stirring, rhythmic, joyous burst of praise, the hard chords being even welcome in spots, and with nice imitation. The second verse is a lovely bit for 3-part women's voices; third is a duet between altos and basses, with a tender 3-part, close choral ending. In the final verse the sopranos sing the melody joyously, with the other parts coming in on the off-beat throughout. After a group learns to do the rhythmic pattern of this verse, they will do it lustily. Number three is a dainty setting of "There is no rose," 20¢, and this to us is the gem of the group. It is barless music, but let it not trouble you, as the rhythm itself will compel you do it aright. The unison bass solo, the tenor and bass semi-canon duet, the gracious alto solo with men's voice accompaniment, lead into a strong, somewhat hard final chorus. For those of you who have groups that are at all progressive, try this one. "A song against bores" is the title of the fourth and last piece, a misnomer, really, for it is a rollicking glee with a merry text, and is good for concert use, closing this quartet of works in happy vein. [David Kraehenbeuhl, a protegee of Paul Hindemith, is teacher of composition at Yale University, was brought to this post at the recommendation of Hindemith when the latter retired from full-time teaching. Ed.]

Paul Christiansen—"Four Prophecies," Augsburg, 16¢ and 18¢, four separate pieces bearing on the birth of Christ. They should be done at a musical service with a narrator reading the connecting Scripture. They may be done also as short anthems. Exceedingly modern in style, yet the dissonances seem necessary to carry out the effect of the text. Striking and imaginative, they are different, if that is a *desideratum*. The average choir can do them and will find them a fascinating challenge and a joy, when the dissonances become familiar. They are titled: "The solitary city," "The desert shall blossom," "The Annunciation," and "Mary's response." Mr. Christiansen prefers them unaccompanied, but organ may be used.

W. Glen Darst—"All praise to Thee," Ef, 7p, e, Birchard 20¢. A strong hymn-anthem, well harmonized throughout, with separate Alleluias at the ending of each verse. Easily learned, and effective.

Milton Dieterich—"Joy that overflows the heart," Ef, 6p, e, Summy 20¢. An original Easter text set in a bright anthem that should prove popular for it has strength, tenderness, and a rhythm that carries and broadens to a terrific climax. Within the scope of all choirs.

Walter Ehret—"Soon I will be done," D, 7p, m, Elkan-Vogel 25¢. An interesting spiritual, the melody chiefly in

the bass, with imitation and chordal passages in the other voices. Done in the usual dramatic manner of most spirituals.

Robert Fairfax—"O lux beata trinitas," F, 11p, m, Summy 25¢. This is a museum piece from a treatise on music, "The art of music collectit out of all ancient doctoris of music," and included as an example of faux-bourdon, written about 1500. The original is in the British Museum; and while we are grateful for its publication as an historical contribution, we can see no use for it in any church service.

Philip Gordon—"My rock and my fortress," G, 4p, e, Birchard 16¢. This is a hymn with descant on the last verse, the descant being the reason for calling it an anthem. Strong, but not unusual.

Roger C. Hannahs—"Missa Brevis," Dm, 18p, m, Elkan-Vogel 60¢. Not long enough for concert use, and too disturbed for the usual communion service. It is a prize anthem, and like most, has been written to impress the judges. Some day when sufficiently stirred, we shall write about these prize anthem competitions.

Margrethe Hokanson—"Song of praise," G, 4p, e, Summy 20¢. This hymn anthem comes as a breath of fresh air. Mrs. Hokanson writes with the strength of a man, the grace and dignity of a woman. Here is a sturdy melody given out in full four parts; then the children enter, singing the melody, the seniors canonically bringing in the tune one measure later—a beautiful effect. The melody then repeats in unison, followed by a series of broad Alleluias, with the organ paraphrasing the melody as accompaniment. If you have Juniors, this is most usable, for it is easy while being dignified.

Cornelius Johns—"God is love," Af, 18p, m, J. Fischer & Bro. 35¢. This piece is much too long, even though one should never tire of singing God's love. Fine spots in it, but there is a deal of dragging out. Squeezed together to about half its length, it would be a fairly good anthem.

Austin C. Lovelace—"I sought the Lord," Am, 3p, e, Summy 20¢. We are delighted to see Mr. Lovelace forsaking his penchant for arrangements, to return to the writing of his beautiful music. For this is one of the loveliest short anthems we have seen in many a day. It is a gem. We should like to give him a pat on the back for Mr. Lovelace is one of the few writers who can achieve beauty (if he will) without being saccharine. If you are among those to whom religion is a reality, this will be an invaluable medium.

Don Malin—"Lord of all being," Df, 8p, m, Birchard 20¢. Strength and a well marked rhythm carry this setting of Holmes' great poem. Good, solid choir throughout.

George F. McKay—"The promised land," Dm, 6p, e, Birchard 20¢. This is one of three folksongs (the other two follow) which Mr. McKay has cleverly arranged. It is questioned whether the material merits the work which has been bestowed upon them. One grows so weary of the stream of folk arrangements as to develop a prejudice against them. Is novelty becoming the ultimate desire of our contemporary writers?

George F. McKay—"Wondrous love," Bf, 8p, m, Birchard 22¢. Here our arranger does his best work, adding to a quaint and expressive melody slow humming chords sometimes with a broken rhythm that fits exactly. There is a wordless section which follows like unto a Gloria, but on the syllable "ah"; and the work closes with a broad section based on the first line. In this section our writer shows us how to use dissonance naturally.

George F. McKay—"Wayfaring stranger," Dm, 10p, m, Birchard 22¢. Here Mr. McKay carries his penchant for the use of "ah" too far. Let us hope he may presently tire of the long sections on "ahs and oohs," or that the Oregon choirs learn to pronounce them correctly, so that he may return to those delightful original choral and organ works which have intrigued us in the past.

Mendelssohn-Black—"Bells are sounding," Bf, 4p, e, Summary 22¢. Mr. Black uses a pleasing melody of Mendelssohn, arranging it for combination of junior and senior choirs in interesting fashion. The youngsters have their own definite line, with the seniors making a varied choral accompaniment. A piece easy and effective.

Charles H. Marsh—"The bird of Christ," Am, 8p, m, Schirmer 22¢. Sensitive is the term to describe the works of Mr. Marsh. This anthem is no exception. The lovely mystic text of Fiona Macleod he has set for 3-part women's voices, with a rippling accompaniment that greatly enhances the effect. It tells of the bird, grieved to behold the suffering of Jesus, coming to rest on His head, and in so doing receiving a wound from one of the thorns that colored its breast henceforth, and winning the eternal blessing of the Virgin Mother. Mr. Marsh has set the story beautifully in this anthem, suitable for Lent.

Vincent Persichetti—"Proverb," Am, 4p, m, Elkan-Vogel 22¢. Why this was written we know not, as the music is no more inspiring than the text which runs thus: "the rich own the land, the poor the water; the rich get richer, and the poor get children," and so on. The music is as dreary as the words.

John W. Work—"The joys of Mary," G, 17p, m, Elkan-Vogel 50¢. Another spiritual, but Mr. Work is a genius in the handling of text and voices—unexpected phrases and voice combinations. If all spirituals were done by Mr. Work, we would be much more enthusiastic when we see a new one. This piece is fit for concert or church.

NEW RECORDINGS

Charles Van Bronkhorst, M. A.



MARILYN MASON records her best program yet for Aeolian-Skinner's #7 using the 86-rank organ in St. John's Church at Groton School, Massachusetts, one 12" l.p., \$5.95. Side one offers four works from the classic period: Walther's "Concerto del Signor Torelli," Pachelbel's Partita "Christus der ist mein Leben," Kerll's "Capriccio Cucu," and Bach's "Prelude and Fugue in D." Renowned for her promotion of contemporary American organ music, Miss Mason logically devotes the final side to Copland's "Episode," Crandell's "Carnival Suite," and two Searle Wright pieces, Carol Prelude on "Greensleeves" and Prelude on "Brother James' Air."

The Walther transcription of Torelli's violin concerto is a short but engaging work making excellent use of the antiphonal effects between Great and Positiv divisions. To me, Kerll's gay little cuckoo is worth the price of this disc; here is playing that's both accurate and refreshing. Pachelbel's Partita is noteworthy for its adherence to the baroque style without obvious use of any ear piercing upperwork! Lots of contrast and variety here, plus some top notch musicianship.

Bach is superb! Tempos of Prelude and Fugue are perfectly suited to music and instrument; registration is tailor made. This is no mere recitation of notes—it is one of the most thrilling and satisfying performances I've heard of this demanding work.

Crandell's Suite was first introduced to me at the 1952 AGO convention in San Francisco. Its four movements are not only harmonically and rhythmically different; they are well developed and interesting, especially as here recorded. My favorites are "Harlequin's Serenade" with its lovely

clarinet solo, and the haunting "Lament of Columbine." Copland's "Episode" is interesting for its contrasts of sound and mood, but not what I'd consider inspired or great music. Searle Wright's trio on "Greensleeves" is a fascinating bit of music; Miss Mason extends one's enjoyment somewhat by repeating a portion of the final section. The same composer's Prelude on "Brother James' Air" is music of a completely different mood—that of deep reverence—appropriately played on the softer voices of this wonderful instrument.

It's certainly grand to have on records the superlative playing of this artist in music that is worthy of her talents. The notes by Edward B. Gammons are excellent except for the omission of any reference to Copland's work; also I missed the customary listing of registrations used for each piece, the latter well worth any space required.

RICHARD PURVIS and the significant Aeolian-Skinner organ in San Francisco's Grace Cathedral team up for three 12" l.p.'s on HiFiRecords R-703, R-704 and R-705, \$4.95 each. Record 703 programs Purvis' own "Greensleeves," "Supplication" (from Four Prayers in Tone), and "Capriccio on Notes of the Cuckoo," Purcell's "Trumpet Tune," Bach's "Arioso," Elmore's "Pavanne," the Widor Toccata from Symphony 5 and Shaw's "Processional."

#704 includes Bach's "Sheep may safely graze," Franck's "Piece heroique"; Dupre's "Cortege et Litanie," and "Adagissimo," Purvis' "Marche grotesque," "Nocturne" "Les petites cloches" (from "Four Dubious Conceits") and Toccata Festiva on "In Babilone" (from "Seven Chorale Preludes").

"Music for Christmas" is the title of #705, in the same series, which lists "Adeste fidelis," Brahms' "Lo how a rose," "It came upon the midnight clear," Dupre's chorale on "In dulci jubilo," "Joy to the world," two versions of "O little town of Bethlehem," the traditional one and a lesser known tune "Forest Green" arranged as a Pastorale, a repeat of the Dupre "Cortege et Litanie" (same as on #704), Purvis' "Christmas cradle song" (actually the offertory on "Resonet in laudibus" from his "American Organ Mass"), "The First Nowell," and Purvis' well known "Carol Rhapsody."

Space prohibits detailed analysis of each piece, but I'll try to single out a few for special comment. The Purcell "Trumpet Tune" and Bach's "Arioso" make a wonderful pair in contrast, the former with its catchy solo versus tutti passages, the latter with its lush melody and rich harmonies ideally registered to give maximum color to the music. Another striking piece is the Shaw "Processional," a brilliant work with its glorious concluding statement of the familiar "Praise to the Lord, the Almighty."

Franck is perhaps on the conservative side but nevertheless it has some exciting moments and terrific organ sound of every desirable type. "Cortege et Litanie" has some special Purvis touches such as the carillon striking in the opening section. The entire work is a real listening experience.

Purvis' "Greensleeves" has long been a favorite of my own congregation and is requested throughout the year—the composer's own rendition is a masterpiece of tone painting. His "Supplication" is another significant piece of music, a prayer in tone with some build up that demonstrates the true beauty and excitement of this great cathedral instrument.

Too bad I didn't receive the Christmas album in time for a seasonal review; it's certainly tops in the field. Actually, most of this music is appropriate and enjoyable at any time of the year. Among other special features of this record is the reproduction of Grace Cathedral's incomparable (and genuine) carillon, playing introductions to most of the familiar carols. If you don't get this immediately, put it down as a must for next Christmas.

STOPLISTS

MERCHANTVILLE, N. J.

First Presbyterian

Chester A. Raymond, 1955

Charlotte Havens, Organist
V-15. R-15. S-23. B-7. P-994

PEDAL: V-1. R-1. S-7.

16 Bourdon 44
(Lieblichgedeckt-S)
(Bourdon)
(Lieblichgedeckt-S)
(Salicional-S)
4 (Lieblichgedeckt-S)
8 Trompette-S)

GREAT: V-6. R-6. S-7.

8 Diapason 61
Melodia 61
Dulciana 61
4 Octave 61
2 2/3 Quint 61*
2 Octave 61*
— Chimes 25t

* new ranks

SWELL: V-8. R-8. S-9.

Enclosed

16 Lieblichgedeckt 85-16'
8 Violin Diapason 73
(Lieblichgedeckt)
Salicional 73*
Voix Celeste 61*
Aeoline 73
4 Flute h 73
8 Trompette 73*
Oboe 73

* new ranks

COUPLERS 14:

Ped.: G-8-5 1/3-4. S-8-4.

Gt.: G-16-8-4. S-16-8-4.

Sw.: S-16-8-4.

Crescendos 2: S. Register
Combons 12: GP-4. SP-4. Tutti-4.
Ensembles 1: Full-Organ.
Reversibles 2: G-P. S-P.
Cancels 1: Tutti.
Blower: Orgoblo.
Action-Current: Orgelectra.
Console: All electric.

From Mr. John W. Harvey TAO received the following: Here is a fine example of the work being done by Chester A. Raymond.

This instrument was originally a tracker organ built by Davis and Culley of Philadelphia in 1900 for this church. It was stored and then rebuilt during construction of the new church. The Great had 4 stops, the Swell 5, and the Pedal a 27-note 16' Bourdon. The organ was in front center of the old church and the organist's back was toward the congregation.

All of the old pipes were of good tone quality and were re-used in the rebuilding. To them were added two stops in the Great and three in the Swell. Except for the old pipework re-used, everything is new.

The Great now has an excellent Diapason chorus of 4 ranks, with which

the Great 4' coupler is very useful. The Dulciana is substantial, yet soft enough to accompany solo combinations on the Swell.

In the Swell, the old Salicional became the Aeoline. In its place two new and mild strings have been added. The Violin Diapason is bright and combines beautifully with the strings. It also serves well as a contrasting foundation to the Great Diapason chorus. To the Lieblichgedeckt were added 12 lower pipes, and it appears at both 16' and 8' pitches. It is of course invaluable as a soft 16' in the Pedal, nonexistent in the old organ. This stop from tenor C up is very "chiffy" and is the result of the unbeatable ingenuity of the Raymond organization in working with old pipes. The new Trompette is not a heavy stop but is very bright. It is useful chiefly with the Diapason chorus of the Great, contributing to and coloring it beautifully without weighting it down or swamping the ensemble, as old heavy Cornepeans and Trumpets tend to do. The Oboe is a soft, lovely orchestral reed, really not an Oboe at all, but more of a Cor d'Amor, which does not have as much of a nasal twang as the characteristic organ Oboe. This stop, at the time I played it, was a bit too soft to be accompanied by the Great Dulciana except with the Swell shades open. I understand, however, that it has since been increased in volume. One can really exploit this Swell and come up with many interesting tone colors.

At one glance, one can see that the Pedal is a tremendous addition to the instrument even though it has but a few more pipes of its own than in the old

organ. It is complete enough that one can, if he tries, attain independent Pedal against two independent manual combinations, either in ensemble playing or solo and accompaniment.

A complete set of couplers is provided, including a rather unusual Great to Pedal 5 1/3'. This coupler contributes well to the full ensemble, and might well be used on all small instruments where mixtures are not present. Whereas the Great to Pedal 8' and 4' bring the Diapason chorus to the Pedal at 8', 4', 2 2/3', 2', 1 1/3' and 1', duplicating the manual tone exactly, this unusual coupler makes the same chorus available at 5 1/3', 2 2/3', 1 6/7' and 1 1/3', giving a different character to the Pedal entirely. The 1 6/7' interval, though not the 8' harmonic series, is natural to the 16' series, on which pitch the Pedal is based. This interval, as well as certain others, is of course greater in volume than had there been independent pipes of this pitch. Yet this is not objectionable when one considers the size of the organ and the great flexibility obtained through judicious unifying and the full set of couplers.

The instrument is well provided with accessories. The general pistons are duplicated by toe studs, as are the reversibles. Adjustable combons are all-electric and are instantaneous and positive in their action.

The organ chamber is very wide, shallow and high, and is lined with Keene cement. The tone opening is nearly as large as the chamber itself, and is covered by a very porous, almost transparent cloth.

The church, seating 600, is long and



First Presbyterian Church,
Merchantville, New Jersey

The organ console, in this installation by Chester A. Raymond, is located directly behind the pulpit, on the left side of the chancel. The organ chamber space is on the right side. About one half of the paneling on this side is actually transparent cloth, which matched the woodwork perfectly.



Console by Chester A. Raymond

Because of the sunken placement of this console in the First Presbyterian Church, Merchantville, N. J., an ideal picture was not possible. There appears to be a definite minimum amount of room for the organist, and much back-leaning might well flip off or on the switches shown at extreme left. The foot of the music desk light is hinged, we note, presumably to permit the whole business to fold down so the roll-top can be closed.

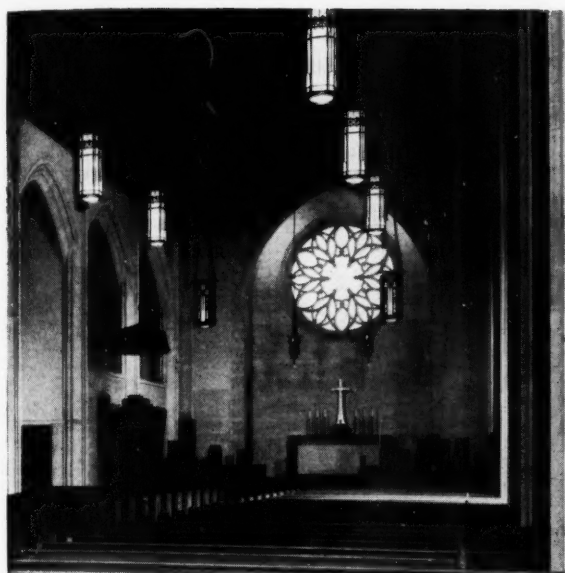
wide, has a very high ceiling, is of stone construction. The chancel is quite wide and deep, with all-wood paneling. The cloth over the tone opening is the same color as the wood-work and can hardly be detected. The console is ideally located on the opposite side of the chancel from the chamber, and among the choir stalls. There are no mirrors, so that one can only guess as to how the organist directs one half of the choir. Acoustics are wonderful, and the organ fills every bit of the church.

SACRED HEART CATHEDRAL, NEWARK, NEW JERSEY

The pipes are those of the 16' Gemshorn of the Great division of the Gallery Organ. The gentleman supporting one of them is Mr. Nicholas De Frino, Schantz Organ Company representative, who negotiated the contract and supervised the installation of both Gallery and Chancel Organs.



THE AMERICAN ORGANIST



Asbury First Methodist Church
Rochester, New York

AUSTIN ORGANS, INC., 1955

Asbury First Methodist Church
Rochester, New York

Organist: George S. Babcock

Recitalist: Dr. Alexander McCurdy

V-48, R-58, S-60, P-3348, B-6.

PEDAL 4", 5", 6": V-8, R-10, S-17.
B-6.

16 Contrabass 32
Bourdon 32
(Lieblich Gedeckt-S)
(Violone-G)
8 Principal 32
Spitzfloete 32
(Lieblich Gedeckt-S)
(Violone-G)
4 Choralbass 32
Blockfloete 44
(Blockfloete)
2 Mixture 96
III Bombarde 56
(Fagotto-S)
8 (Bombarde)
4 (Bombarde)
(Schalmei-C)

GREAT 4": V-12, R-17, S-13.

16 Violone 61
8 Diapason 61
Diapason Conique 61
Flute h 61
Gemshorn 61
4 Octave 61
Nachthorn
2 2/3 Quint 61
2 Superoctave 61
IV Fourniture 244
III Cymbal 183
8 Trumpet h 68*
— Bells 61 (electronic)

* In Choir box.

SWELL 5": V-15, R-18, S-16.

16 Lieblich Gedeckt 68
8 Geigen 68
Rohrfloete 68
Viole de Gambe 68
Viole Celeste 68
Flauto Dolce 68
Flauto Celeste 56
4 Principal 68
Waldfloete 68
Gedeckt 68
2 (Fagotto-S)
IV Plein-jeu 244
16 Fagotto 68
8 Trompette 68
Oboe 68

4 Clairon 68
Tremulant

CHOIR 4": V-13, R-13, S-15.

8 Spitzprinzipal 68
Bourdon 68
Dolce 68
Dolce Celeste 56
4 Prestant 68
Koppelfloete 68
2 2/3 Nasard 61
2 Blockfloete 61
1 3/5 Tierce 61
1 1/3 Larigot 61
8 (Trompette h-G)
Clarinete 68
4 Schalmei 68
Tremulant

Couplers 25:

Ped.: G-8-4, S-8-4, C-8-4.

Gt.: G-16-8-4, S-16-8-4, C-16-8-4.

Sw.: S-16-8-4, C.

Ch.: G, S-16-8-4, C-16-8-4.

Crescendos 3: S, C, Register.

Combons 44: P-8, G-8, S-8, C-8.

Tutti-12.

Ensembles 1: Full-Organ.

Cancels 5: P, G, S, C, Tutti.

Reversibles 5: GP, SP, CP, 16' Off.

All swells.

Selectors 3: Register*

Blower: 10 hp Orgoblo

Action-Current: Orgelectra

*Indicated on builder's stoplist as "Crescendo Selector, 1, 2, 3, full release" with no explanation of how the gadget works. Builder also states but does not describe "Independent Pedal Combons on any manual piston through selective control."

Dr. McCurdy, September 25, 1955

Bach, Now blessed be Thou

Our Father Who art in heaven

Good Christian men rejoice

I call to Thee

Christ lay in the bonds of death

Am Prelude and Fugue

McCurdy, Meditation on the bells

Brahms, A lovely rose

O world I e'en must leave thee

York, Divinum mysterium

Purvis, Greensleeves

Dupre, In dulci jubilo

Langlais, Song of peace

Schumann, Fm sketch

From Austin Organs comes the information that "the installations in the two main chambers, at each side of the chancel, include Great, Swell, Choir, and part of the Pedal divisions. Provision has been made for the future additions of a Solo division in one of the main chambers, and an Echo-Antiphonal division in the rear gallery. This is one of those fairly rare occasions where the combined efforts of architect, pastor, and building committee not only succeeded in erecting a magnificent church building but provided the organ builder with ideal acoustic conditions as well." Contract by Austin area representative Samuel R. Warren.



First Baptist Church
Rochester, New York

AUSTIN ORGANS, INC., 1955

First Baptist Church

Rochester, New York

Organist: J. Elmore Jones

V-23, R-26, S-33, P-1664, B-5.

PEDAL: V-1, R-1, S-8, B-5.

16 Diapason 56
(Gemshorn-G)
(Bourdon C)
8 (Diapason)
(Gemshorn-G)
(Bourdon-C)
4 (Diapason)
16 (English Horn-S)
GREAT: V-6, R-7, S-7.

8 Principal 61
Flute h 61
Gemshorn 73-16'
4 Octave 61
2 Fifteenth 61
II Mixture 122
— Chimes pf.
8 Bourdon 80-16'
Dolce Conique 68
Dolce Celeste 56
4 Koppelfloete 68
2 2/3 Nasard 61
2 Blockfloete 61
1 3/5 Tierce
Tremulant

Couplers 24:
Ped.: G-8-4, S-8-4, C-8-4.
SWELL: V-9, R-11, S-10.

6 Geigen 68
Hohlfloete 68
Salicional 68
Voix Celeste 56
4 Rohrfloete 68
III Plein-jeu 183
16 English Horn 68
8 Trompette 68
4 Hautbois 68
Tremulant

CHOIR: V-7, R-7, S-8.

Gt.: G-16-8-4, S-16-8-4, C-16-8-4.

Sw.: S-16-8-4.

Ch.: S-16-8-4, C-16-8-4.

Combons 40: P-4, G-8, S-8, C-8.

Tutti-12.

Cancels 5: Austin Patent Cancellor
Bars over each division. Full-Organ.
Crescendos 3: S, C, Register.

Reversibles 3: GP, SP, Full-Organ.
Builder informs TAO that "The new church is designed along modern lines throughout. The two chambers are placed at each side of the chancel, well above the chancel floor. Stationary wooden louvers are placed in very large tone openings to form a screen, and this arrangement has proven very successful as there is practically no loss in tone quality or power between the chambers and the church proper." Contract was made by Austin area representative Samuel R. Warren.

RECITALS AND CONCERTS

JOHN HAMILTON, harpsichordist and organist from Wenatchee, Washington, treated music lovers of the Chico, California, area to an unique program Tuesday, January 31, in the Bidwell Memorial Presbyterian Church, under the auspices of the Chico AGO Chapter. Mr. Hamilton proved to be one of the most promising young artists now on the American scene, not only as harpsichordist but in the organ department as well. His program:

Harpsichord:

Allemande	Rameau
Le Rappel des Oiseaux	
Two Rigaudons	
Musette et Rondeau	
Tambourin	
Italian Concerto	Bach
Four Sonatas	Scarlatti

Harpsichord and Organ:

Concerto No. 3 (Joann Meier Schaad, organist)	Soler
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Organ:

Prelude and Fugue on B A C H	Liszt
O God, Thou faithful God	Brahms
Canon in B	Schumann
Ballet of the Unhatched Chicks	Mussorgsky-Hamilton
Rhumba	Elmore

Mr. Hamilton brought with him his Maendler-Schramm harpsichord, one of the largest in America, with five sets of strings (16', 8', and 4' on lower manual; 8' and 4' on upper; lute attachments on both keyboards). Before his first group the artist spoke briefly about the instrument, its history and peculiarities, and demonstrated use of the various strings and controls. He also took a few moments to describe each composer's music; this he did concisely but clearly and interestingly.

In all harpsichord pieces I sensed a real love for both instrument and music; performer, music and instrument were virtually one. While not always note-perfect, his playing was clean and alive with rhythmic vitality and musical phrasing ever present. I was especially impressed with his execution of the many and varied ornaments in the Rameau pieces. Call of the Birds, Musette and Tambourin were familiar to many in the audience through versions for piano and other instruments, but it was nice to hear them performed so well in their original form.

Bach's Concerto provided excellent opportunity for the typical solo vs. ensemble type of playing and Mr. Hamilton made the most of his resources. I liked the smooth flowing solo line he maintained in the Andante.

It was in the Scarlatti Sonatas that the harpsichordist displayed his true artistry. Obviously Mr. Hamilton is fond of this music for he literally became a part of the instrument in recreating what the composer wrote. These were real highlights of the evening's program!

Ever since hearing E. Power Biggs rehearse his solo version of the Soler Concerto while in Chico for a 1951 recital, I've wished for a performance in its original form for two instruments. Thanks to Mr. Hamilton and a favorable performance setup at Bidwell Church my wish has been granted. Organ duties were taken care of by the Dean of Chico Chapter, Mrs. Joann Schaad, a graduate student at Chico State College. While the music is not particularly difficult it does demand articulate playing and perfect ensemble. Both were nicely achieved in this performance. The tonal blends and contrasts provided were simply delightful as applied to this gay and tuneful music.

Mr. Hamilton began his organ group with the fiery Liszt work and gave it a performance noteworthy for dramatic concept, contrast, and colorful registration. I felt there was quite a bit of unnecessary body movement and arm waving in his performance.

Brahms featured chorale melody on Swell Oboe coupled to Pedal; excellent use of Great 8' Dulciana and Melodia 4' contrasted with Swell Voix Celeste. Rich organ sound throughout.

Schumann's Canon was a welcome change from the oft programmed B minor; I wondered after hearing Mr. Hamilton's performance why the B Major is not played more frequently. The Hamilton transcription of the Mussorgsky was not only a clever bit of transcribing, but what's more it was a real audience pleaser sure to win friends for the organ.

Elmore's Rhumba has become a very popular recital piece and certainly it is a spectacular and exciting bit of music. My feeling was that Mr. Hamilton took it at too fast a tempo for best results. The best parts were the middle section with pedal solo, and the concluding chromatic passage in the pedal, the latter superbly executed, bringing the work to a thrilling climax.

Despite the playing of an hour and a half program, Mr. Hamilton responded to audience demands for three encores. It might be mentioned in closing that some 220-plus persons attended—168 interested patrons advanced \$1.00 each to guarantee financial success. Charles Van Bronkhorst

DR. MARILYN MASON, on Sunday afternoon, February 19, played a dedicatory recital on the Casavant organ in North Congregational Church, Detroit, Michigan.

Dr. Mason's program:

Christus ist mein leben	Pachelbel
Prelude and Fugue in D	Bach
Choral in B minor	Franck
Epilogue (pedal solo)	Langlais
Greensleeves	Wright
Brother James' Air	Wright
Roulade	Bingham
Grand Choeur Dialogue	Gigout

Why can't we always hear music performed like this when attending organ recitals? If we could, then surely the organ and organ recitals would be restored to their proper place in the music-loving world. Indeed, each time Dr. Mason plays she again proves herself one of our foremost and enthusiastic interpreters of organ literature today.

The twelve variations on "Christus ist mein leben" were exquisitely played and each displayed itself as a little gem. Due to the mutations and mixtures employed in the registrations of these short verses, each had a sparkling quality of its own and the complete work was over far too soon.

As was quite evident, Dr. Mason certainly enjoys playing Bach and intends that her listeners shall also enjoy Bach, and they did in the magnificent performance of the monumental D Major Prelude and Fugue. Despite a few breaks in rhythm due to uncooperative combs, this was unquestionably the highlight of the recital. This 42-rank organ did not lend itself to the more romantic school of Cesar Franck. The particularly bombastic pedal division seemed to present a problem in registration for this work.

However, in the following "pedale soli" of Jean Langlais the pedal organ was used with amazing results (we might add that Dr. Mason's pedal technique was nothing short of breath-taking!). The remainder of the program was strictly for the "cash customers" and displayed the solo ranks of the instrument adequately.

If ministers wish for worshippers to come forward and sit in the front pews, we question whether installing an organ in the sanctuary directly behind the altar so the tone comes straight toward you—hitting you in the face, as it were—is wise. Along with this, the shallow chancel augments the problem. We wonder why organ builders do not demand some height for their installations instead of putting most of the pipes on the floor level of the sanctuary.

We suggest that you hear Dr. Mason whenever—but as

soon as—possible. You will rediscover your old love for the King of Instruments!

James F. Hunt

ORATORIO SOCIETY OF NEW YORK in Carnegie Hall the evening of February 29 presented a highly unusual concert which may well have surprised some of this organization's devotees who are far more accustomed to the traditional than the contemporary, musically. Under William Strickland's dynamic, purposeful conductorship, the chorus and orchestra of the Society, abetted by the boy choirs of the Cathedral of St. John the Divine and St. Thomas Church presented:

Te Deum	Dvorak
Knoxville, Summer of 1915	Barber
Symphony of Psalms	Stravinsky
... if He pleases	Cowell

(First Performance)

The Dvorak is a rather unusual work, to say the least, if one is thinking in terms of religious music, which I don't choose to believe this is. The text may be, but the music is about as secular as one could imagine. This is not to say the music is not good—quite the contrary; nor is it to imply that concert versions of canticles are to be frowned upon.

There is always a fascination in Stravinsky for me. He handles orchestration in a highly individualized, soloistic manner which results in individual instrument clarity yet never deserting cohesion. In the "Symphony of Psalms," which employed the choir boys and the men of the Society, Stravinsky uses no violins or violas, for obvious reasons. While here and there the boys and men may have been rather "pitch hazy" one could not quarrel for this is beastly music to sing. Strickland's interpretation brought all the thrill of this music to the fore, and he made of it much exciting listening.

In the Barber work, for soprano and orchestra, Sylvia Stahlman (heard also in the Te Deum) coped successfully with the competition the composer presented. The music, presumably delineating a Tennessee summer evening, went on at too much length and the katydid got a bit tiresome.

Henry Cowell's "... if He pleases" is a highly arresting work which I would hear again. Commissioned by the Society, it calls for boy choir, full chorus, and full symphony orchestra. Anyone knows it is as difficult as it is stupid to try to blend boys' and women's voices, usually, but Mr. Cowell has done the trick with amazing adroitness. Practically never did boys and women sing the same line, when they did it was for purposefully special effect. The text, taken from *The Preface*, by Edward Taylor (1645-1729), was treated magnificently; the orchestration as individualistic in its own way as what Stravinsky does. There is drive, power, and excitement in this work, enough to bring the surprisingly small audience to a rousing round of applause.

William Strickland is one person about whom one is seldom in doubt. He knows what he wants and demands it of all those who serve with him. He also knows results which are musical, if at times more dramatically dynamic than the more complacent listener might prefer. This I'll take any old time.

The Society's next performance is April 26, in St. Thomas Church, New York, when another unusual and interesting program will be heard: "Stabat Mater," Palestrina; "Passacaglia," Ellis Kohs; and Bach's "Magnificat."

SEARLE WRIGHT conducted from the console a magnificent and moving performance of Elgar's "The Dream of Gerontius" in St. Paul's Chapel, Columbia University, the evening of March 12. This work, with its highly intense text by Cardinal Newman, is an intricately

closely woven musical entity of almost passionate nature.

Soloists Carolyn Gillette, Lucius Metz and Myron Sands were equally excellent, and with the Chapel Choir made the exceedingly difficult vocal and choral passages entirely satisfying. Elgar's translation of the Newman text is dramatic, colorful, with climaxes that are terrifically powerful, occasionally shatteringly exciting, making for contrast with sharp etching of the somewhat ethereally lyric moments.

To me, however, the high point of the evening was Searle Wright himself and what he did with the accompaniment. This score is one to keep an orchestra mighty busy. Mr. Wright could scarcely have been excelled in the adroitness with which he transferred orchestral sound and color with great imagination to the organ. His resourceful artistry in creating mood to fit the intent of the music—his facile modelling of a constantly changing intensity, were artistry of the highest order.

The organ in St. Paul's Chapel is one which in itself assists such enterprise and the conductor-accompanist took full advantage of every opportunity afforded him in the instrument's tonal and mechanical complements. This performance was one of the moving musical experiences I have had in a long time. Herbert Burtis, assistant organist and choirmaster of the chapel, played as prelude Scheidt's variations on "Da Jesu an dem Kreuze stund."

R.B.



Salicional and Fiddle

Photography by Ernest White

EDITORIALY YOURS

Influence

Amens

ARE YOUR AMENS showing? How do you, your choir, your clergy, your congregation consider and sing them? If you are among the majority, you slither unctiously from the last phrase of a hymn's final stanza into a pianississimo whine of apology for what has just been sung. The incongruity of it all is especially apparent with hymns like "A Mighty Fortress," "Ye Watchers," "O God our Help." To finish off strength with pernicious anemia is about as ridiculous as anything one could think of.

If asked, could you translate the word Amen? If not, it means: "So be it." To sing an Amen intelligently requires the musical strength and conviction (which has nothing to do with volume, necessarily) of affirmation. This strength includes most importantly that the choir sound as though it meant what it sang at the end of a hymn, or with anything else that finishes with an Amen.

There are several ways we know about which will NOT accomplish this purpose. One is to sing an Amen about ten times as slow as the tempo of what has gone before. Another has been mentioned above. Yet a third is the device of ending a unison hymn with Amen in parts. Automatically the strength of choral sound is diminished four ways.

Choir directors, organists, choristers, and clergy could all do some sturdy re-evaluating on this theme. Listen, for a change—the results might be somewhat startling, if you know what you are really listening for, that is.

There is another school of Amen singing which is also a bit dubious. This is the choir that bites off the word "te-bump." The effect is so soothing on the customers. Perhaps Amens need a rational middle course, like some other things we could mention. Suit the word to its purpose. If the hymn it is to follow is a strong one, cannot the Amen be matched without lugubrious lathering?

Wherever an Amen is sung, make it affirmation, not apology.

SOME TIME AGO in *The New Yorker*, Mr. Winthrop Sargeant, who writes a weekly column on musical events with brilliantly incisive perspicacity, stated his protest that altogether too much music written today was influenced by the thinking of the French school. He was, of course, considering the realms of orchestral and operatic music, for the most part; but I believe there is a certain parallel in organ music.

Even though it may come as a disquieting fact to those who consider as logical successors to Bach such names as Widor, Vierne, Franck, and company, there at the same time appears to be a question in the minds of many as to just how these particular gentlemen actually have affected composers of organ music who have followed them.

We will have to admit that the major portion of organ music, of this century anyhow, (and especially the output of the innumerable potboiler second stringers) has been fashioned upon the kinds of sounds—the type of compositional methods of these French writers.

This is not to say these Frenchmen did not write worthy and acceptable music, at least part of the time; but I wonder if, in this certain facet of organ composition there is innately the strength, majesty and power of certain others who stem from other schools, other countries, other periods, other bases of composition? No one will argue that organ music must be basically contrapuntal (or basically any other one factor, for that matter) to be of highest quality. On the other hand, who will argue that the Romantic period, and what it stood for largely, is an epitome, necessarily?

Casting aside the relative values of different periods, is it not more important to determine what are the effects of one or another period on the composers who followed? Genius did not litter the landscape in any period in the history of music. It certainly does not today in any startling amount. Therefore, if composers of notably less than genius abilities are to use compositional predecessors as guideposts, does it not stand to reason these guideposts should be the best possible?

Those who have used the Widor-Vierne-Franck school as composition bases have for the most part brought forth strikingly uninspired works, to judge from the music which even yet pours from the publishing factories. It is a regrettable fact that the best writing today for the organ does not usually stem from domestic sources. All too many U. S. composers seem to be satisfied to grind out innocuously vapid mutterings which the lazy or untutored church musician passes on to worshippers in the form of opening, middle and closing voluntaries.

The innate lack of strength in thought, design, and structure is painfully obvious. All this is not to say, necessarily, that we must look to foreign shores for the music we play today, either in church or in recital. As I have stated in past editorials, the time, however, is long since past when our home producers should turn their backs on being primarily derivationalists, and search out forms and usages of their own.

Right about now there are numerous of you who have the hackles well raised to state insistently that all music today, from any source, is junk, is cacophonous, and so unintelligently and unintelligibly dissonant and complex that there cannot possibly be any real good in it. Maybe so; but before you start making angry noises *be sure you have evaluated your own status and horizon of scholarship and understanding*. It is quite human to decry what is unfamiliar, and usually without the permission of any evaluation whatsoever. The "I may not know everything there is to know about music, but I know what I like" school is scarcely worthy of much consideration or time.

Those who so think and state are usually those who have arbitrarily closed their minds, and their willingness, to at least expose themselves to and study new forms, shapes and designs in music. Very few composers of top quality have been howling successes in their own day. So who are we to sit in judgment on composition today—composition which is plainly original rather than a pallid carbon of the style of a composer of the past? In music, as in other fields, we must of course study and build on the past. But this does not demand slavish ape-ing, does it?

Generally speaking, what do we find in organ composition today? Domestic composers we have commented upon. A few German composers are

showing a certain freshness in new uses, forms and designs of music basically contrapuntal—music using the bases of contrapuntal masters—music which denotes a creativity built on but not tied to past dicta.

Most French composers today seem to trend sharply toward the atmospheric, the mystic, the post-impressionist. There is considerable based on Gregorian tunes, usable both in service and in recital, if the listeners can take it. Some of it, however, is so fantastically chromatic it must be taken in small doses to remain palatable.

Most English writers continue the fashion of patterning after a few immediate predecessors, including that fetish known as the folksong passion. It is more than possible the design of so many English organs has something to do with all this.

From the Netherlands, and from the Norse countries, there is evidence of compositional originality which bears careful and welcome scrutiny. The output of other countries not already mentioned is for the most part as desultory and insignificant as it has been in the past.

The pleadings of church musicians for music for worship which contains strength comparable with and compatible with religion itself goes on unabated, and in vain. Once in a great while a work of serious nature, suitable for recital use, makes an appearance. The area of music for organ with other instruments continues to be almost untouched.

The New York City area has recently broken out in a rash of American Music, and Contemporary Music Festivals. Thus far, the organ, with perhaps one exception, is not among those present. New York's city radio station WNYC, has outdone itself in presenting 130 programs in 11 days—programs devoted to contemporary music, some of it written for this series. Many of these broadcasts I have listened to. Whether or no I liked what I heard (and some of it was pretty tough going) is beside the point. As the series continued, I became more and more aware of the lack of any recognition of the organ, and composition for it.

Each year this becomes a more serious thing, about which practically nothing is being done by individuals, fraternal organizations, music publishers, schools or foundations. The resultant conjectures are more than disquieting—the zero quantity of organ composition today—worthy of being placed on a professional par with that for other musical media—is really something to ponder about.

Solutions there are, but there is presently not much likelihood of these solutions becoming evident so long as first rank composers are not even recognized, let alone cultivated. I've talked before about the whys of this particular item. After all, talk gets nowhere—it's action that counts. Action will be forthcoming only when individuals, organizations and others with the capacities for sponsoring significant efforts toward raising organ composer standards come forward with intelligently aggressive, deftly designed campaigns which will reap the rewards of interest in those men, both here and abroad, who will, for the future, be the greats of our time.

The burden is yours. Will your customary lethargy determine your action?



Angels

Photography by Ernest White



You, the Reader

I enjoy TAO. Would like to see some articles on the technical side of organs. I am an amateur organ builder, engaged in electrifying a small Jardine for my own use. Perhaps in this age of "do it yourself," we could interest others to build home organs . . ."

F. P. Dean
Altamont, N.Y.

TAO has hopes to print articles of this type, in future issues. Thus far, however, the usual sources cannot be considered highly cooperative. We wonder if the name "Dean" goes with interest.

Heinz Arnold

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in organ building. The writer above is the second in our files who is engaged in such avocational pursuits. Editor.

I suppose it's slightly unusual to be able to take your own instrument, and to drive it up in a trailer and right on a TV studio stage! Herman Schlicker is the one who built this remarkable instrument, which I purchased chiefly as a home instrument. But Schlicker was clever enough to plan for this concert use also. We both think you've done a heroic job of getting out the magazine—bringing it up to date. We had our own little celebration here when the February issue arrived—on Valentine's Day.

E. Power Biggs
Cambridge, Mass.

Congratulations on the new format—on bringing the issues to coincide with the month they are received. Though much of the well known has been retained, it is a pleasure to note new "tones" here and there. Reader John Hamilton's letter certainly makes sense. I am also one of those who maintain that a "middle road" organ does have character, if care has been given to the voicing, and that the majority of John Q. Public can take this sort of instrument.

W. Robert Huey
Watertown, N.Y.

Clarence Dickinson

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D. Deane Hutchison

I heartily agree with comments on recitals in the Jan. issue. We have too much 4' and mixture stuff today on recitals, then people wonder why they don't have an audience when an organ recital is presented. I am young, but still like my romantic music! Of course, we must have some of the other, too, but not in excess and to the leaving out of the lush. Sending you under separate cover our booklet for this year. We have been having 3 programs for several years and since our patronage has grown, we jumped it to 4. We are careful whom we bring and the programs so that one person of the wrong kind will not wreck all of our efforts over a period of years in building up this following. We support same by ticket sales and the program ads and have managed to have a little profit each year too.

Robert R. Miller
Dallas, Texas

Please allow me [Mr. Goldsworthy] to congratulate you on your impressive philosophical thought on music as expressed in your reviews on choral music in the January issue of TAO. It is my hope that many a young man will retain your last paragraphs in their memory and apply this truth (based on my own experiences as well) to their endeavors whether they be directors or organists.

It is strange how only organists and choir directors hold to such naive ideas and traditions whereas musical leaders in other fields of music can think for themselves and evaluate objectively the progress of music even in our own churches.

I suppose these baroque boys don't like to take a shower on Saturday nights! This is probably too modern an innovation

Mario Salvador
St. Louis, Mo.

Mr. Salvador's letter to Mr. Goldsworthy was sent to TAO by the recipient, who postscripted the editor. "Thought you would enjoy reading this. This information could and should be wisely used. It will be forced in upon you as you look at the new 'staff' what a paucity there is in modern church music. We have not come far in the past fifty years." W.A.G.

I fully agree that there are a great many poor organists and organ recitals presented to the public in the name of good music; but a great deal of temperance must be used in calling a spade a spade in a magazine

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Organist and Choirmaster

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Cleveland, Ohio

Head of the Organ Department
Cleveland Institute of Music

which must be tolerated by some and enjoyed by others. I really am a rooter of the magazine . . . Constructive criticism is good but don't carry it to extremes. May I say a word in rebuttal to your reviews of Van Hulse's Music on Hymn Tunes. This is the "stuff" the publishers want and order. Van Hulse has a great deal of real music written which has never been published but this I know: the publishers are continually after this hymn tune stuff. You know the composer has to live and you will say as commercial writing it is much better than some of the "prefabricated" tripe that is turned out for commercial purposes. Please also check the tunes in these. You will find they are complete in each one, not just fragments. Try them with the Lutheran hymnal. I am still all for you in taking over TAO. But let's temper some of it. How about some of these new organs coming out? I'd like to see not only specifications but more details. A stoplist is only a skeleton. Please put some meat and bones into them so we may get an idea of what they are. (And this is my pet peeve: stop running the same old cuts over and over again, like the Mexico City job. The organ there has been silent for nearly 8 years and is just a dummy . . .)

Dave McDowell
Tucson, Ariz.

TAO has been hoping for someone who does not like everything we do. However, we intend to stand pat and call our shots as we see them even though this attitude may not be wholly approved by the Dale Carnegie followers. That music publishers prefer music which is less than best is no compliment to either publisher or user. When organ builders furnish TAO with actually complete information about recent installations, TAO will print them. We find it most difficult indeed to secure even as much data as is customarily seen. Many of the plates in our

pages are used purely because of the beauty of the organ cases. Perhaps the dim view Mexico takes about religion may have something to do with the organ no longer being used. TAO begs constantly in many directions for photos of validly interesting casework but seldom receives much that is usable. All too many contemporary and traditional churches prefer boudoir drapery and grillework to exposed, functioning pipework. When organ builders and their representatives can sell architects and church boards on utilitarian beauty we may then have visual magnificence for the King of Instruments. TAO thanks Mr. McDowell for his major order for back copies. Editor.

In these days when unification is generally frowned upon it seems strange that organs are built that require the use of 4' couplers for ensemble purposes. Octave couplers can be used to great advantage in solo voices, and some kinds of special registration, but to require their use for ensemble work is questionable, since their use has the same effect as using the unification system. 8' couplers should be all that is necessary for inter-manual ensemble coupling, and 4' intra-manual couplers should not be necessary. Manual ranks fulfill their purpose to a greater degree of excellence when they are straight; however, unification in the pedal can be condoned as a measure of expedience, since, as a rule, single notes are played, and pedal organs seldom, if ever any more, have

4' couplers as a part of that division. Far be it for me to try and set the organ builders straight on this, but it seems to follow that full, not squelched, trebles are the answer. Also, my ears tell me that an acoustically dead room requires higher pitched mixtures than a live room. I know of one builder's representative in particular who will, no doubt, take written and/or vocal exception to this.

Robert M. Webber
San Francisco, Calif.

In theory at least, we do, and do not, go along with Mr. Webber on 4' couplers. Like so many persons, we cannot help wondering if he has missed the point of why octave couplers are included in most instances. We do not believe builders include them with the idea of required usage; rather, they are present for use when the organist's good sense considers them needful. Needless to say, with intelligent, trained organists, this will probably not occur in music played with stylistic authority based in scholarship. We do not see the sense of arbitrarily dismissing any device which permits flexibility in playing possibilities for the lush (if you will) sound colors of certain compositional periods. Comments by builders and their representatives are invited. Perhaps higher pitched mixtures in an acoustically dead room will help to offset the abortive absorption curve of commercial acoustical materials, although we believe the real correction for this would better be the exclusion of the sound "gobbler-uppers" in the first place. The Editor.

The caption accompanying the right jamb photograph of the Norwich Cathedral console in the February issue expresses some doubt as to the function of several items. Quite by accident I discovered in the latest edition of Grove's Dictionary the following information on this instrument, which I hope will be adequate explanation.

Transfers:

Transfer, Choir-Swell to Great
Transfer, Positiv to Swell (last two right of Choir keys). (barely in sight.)
Transfer, Great Secondary to Choir
Transfer, Great Secondary to Swell (last two right of Great keys)."

In addition, there is listed a "Double Off" rocking tablet, which is most likely the one visible in the left jamb photograph. "Three Push Button controls with luminous in-

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Noank, Conn.

I am enclosing a program of the play "Murder in the Cathedral" by Eliot which was put on in St. John's Church February 10-14. All local cast. Here is the music I used in it. Choir of five monks:

Psalm 15 set to Tone IIIA5; "Divinum mysterium;" "Jam lucis." Organ preludes and postludes: Fourth Communion Service, Hymnal 1940; "Organum Triplex," Perotin le Grand; "Meditation," Grace; "Composition on a Plain Song," Dunstable.

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Buxtehude, F Toccata and Fugue
Bach, Come Saviour of the Gentiles
From God I will not turn
Honegger, Choral and Fugue
Handel, Em Prelude and Fugue
Franck, Piece heroique

WILLIAM BARNARD, Feb. 26:

Bach, Dm Toccata and Fugue
Em and F Preludes and Fugues
Brahms, Lo how a rose
Saviour of my heart
Hindemith, Sonata 2
Vierne, Berceuse and Divertissement
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Zechiel, The night descendeth
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Vaughan Williams, Rhosymedre
Vierne, Carillon de Westminster
EDWARD LINZEL, Mar. 11:
Bach, Concerto 4
Kyrie eleison, two settings
Christe eleison, two settings
Kyrie eleison, two settings
Jesus Christ, Thou Holy One
By the waters of Babylon
Partita: O God Thou mighty God
PHYLLIS (HORNE) PINTO, Mar. 18:
Langlais, L'Annonciation
Bach, Six Schuebler chorals
Am Prelude and Fugue
Walcha, Five chorals
Durufle, Prelude and Fugue on the name
of Alain

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April 22 at 4 in Fordham Lutheran Church,
New York City:
Mozart, Fantasies in Fm, D, Fm
Bach, Allegro, Sonata in C
Willan, Introduction and Passacaglia
Karg-Elert, Reed-grown waters
Vierne, Carillon de Westminster

GEORGE L. SCOTT
Washington State College, Pullman, March
25:
Scheidt, Da Jesus an dem kreuze standt
Bach, Sonata 4, 2nd mvt.
Wachet auf
Valet will ich dir geben
Pepping, Partita on W'en nur den lieben
Gott
Franck, Bm Choral
Vierne, Symphony 2 Cantabile
Symphony 3 Firal

J. HERBERT SPRINGER
St. Matthew's Lutheran Church, Hanover,
Penna., Feb. 26:
Bach, Cm prelude
Jesus Christ, my sure defense
Variations on O God, Thou gracious God
Passacaglia and Fugue
Mozart, Fm Fantasy, K. 594
Adagio for Glass Harmonica
Fm Fantasy, K. 608
March 11:
Purcell, Toccata in A
Aria
Trumpet Tune
Shaw, Variations on an old English
Folksong
Willan, Introduction, Passacaglia
and Fugue
Russell, Three St. Lawrence River
Sketches
Franck, Piece heroique

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A Lutheran church in the southeastern tip of the country in its 1955 budget listed the usual receipts and disbursement items from which TAO takes the following which are enough to make our points clear:

Salaries:
Clergy (pastor, assistant, and supply) \$9,100
Secretary 3,000
Organist 1,800
Custodian 2,040
Choir expense 635
Total disbursements \$39,659.54

Out of a total of almost \$40,000 the organist gets less than 5%. We as usual assume those responsible can prove some validity or other for such frightful imbalance in pay scale. TAO will continue to maintain that 10% of the total budget is due the staff musician. This church is indeed fortunate to have an organist who, despite the above facts, is an optimistic, happy soul—who is proud of the improvement in the volunteer choral program—who is doing a good job in spite of rather than because of his church's attitude.

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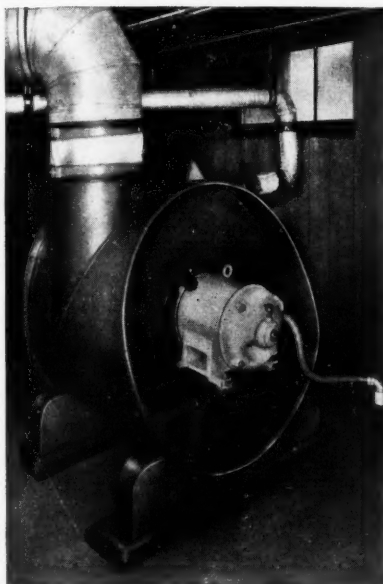
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